"Frisco" Good for at Least 2 Weeks, Loew's, Toronto

CANADIAN MOVING PICTURE DIGEST

Vol. 28, No 13 TORONTO 2, CANADA July 18th, 1936

EARTHQUAKE VERSUS MUTINY!

The Box-Office Battle of the Century!

Kid "San Francisco," the challenger, is closing in on Sailor "Mutiny", the champion! It's a terrific contest but they're both great M-G-M box-office fighters and no matter which one wins *you're* sure to profit.

(*next page*)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

"SAN FRANCISCO" ROCKS THE INDUSTRY

New Record at Capitol, N. Y.

3d WEEK!

Yes, "San Francisco" has done the impossible! Held Over 3d Week (*See list below*). **Never happened before! Perhaps never again!**

(*By the time this advertisement appears many more Hold-Overs will be recorded. Here's the story as we go to press!*)

3d WEEK: Baltimore, Boston, (*State and Orpheum*), Dayton, Harrisburg, Reading, Richmond, Syracuse, Toledo, Kansas City, St. Louis, Houston, Nashville, New Orleans.

2nd WEEK: Springfield, Hartford, Bridgeport, Memphis, Buffalo, Cincinnati, Los Angeles (*Chinese and State*), Milwaukee, Albany, Denver, Cleveland, Worcester, Columbus, Rochester, Wilmington, Atlanta, Springfield, Tulsa.

INDEFINITELY: Spokane, Chicago, Portland.

EXTRA DAYS: Seattle, Evansville, Knoxville, Oklahoma City.

CAPITOL, N.Y. AND STANLEY, PHILA. 3rd WEEK OF EXTENDED RUN!

"San Francisco" is the clinching argument that settles the ONE SMART BUY of 1936-1937. An EARTHQUAKE at the Box-Office tops the current Year of Big M-G-M Hits and exhibitors from coast to coast are saying: "I'M READY TO SIGN ON THE DOTTED LINE FOR M-G-M IN 1936-37!

King Edward VIII. Narrowly Escapes Assassination. God Save the King!

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

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"TIME MARCHES ON"

ONE of the most interesting of the news features on the screen is "The March of Time". In talking of it, one hears such exclamations as "I Love It", "Fascinating", "Interesting". It has fallen upon evil days in Ontario, because our legislation demands that our news reels shall exhibit no less than 40% British and Canadian news, but much as we Canadians love Canada, and England, we cannot claim to make up 40% news value in the present mighty March of Time. Today a World is making history.

In England, "The March of Time" came in for censorship also, not because of its lack of British footage, but due to the attitude of the censor in connection with "political news".

It appears that the British Film Censor is opposed to that section in "The March of Time", which deals with the activities of the League of Nations. The "cuts" made by the censor include a shot of Ramsay MacDonald and Mussolini signing the Stresa Pact; a statement by the commentator with regard to stronger sanctions against Italy; and pictures of the British fleet in the Mediterranean.

The News Chronicle of London has expressed its disapproval of the censor's action by the following editorial, sent out to us by our London correspondent, "Film censorship as it exists is a voluntary institution maintained by the Industry itself to guard against vulgarities and indecencies. No such charge can obviously be made against pictures of the Fleet in the Mediterranean, or any of the others cut out of the American film as unfit for British eyes. It looks as though voluntary censorship is being silently converted into an official political censorship. By whose authority is this being done?"

Mr. H. G. Wells is another objector to the censorship of the scenes referred to. Mr. Wells states, "We cannot allow our affairs to be ruled by a gang of mystery men calling themselves censors."

"The March of Time" was launched in 1935 by Time, Inc. "Time", the weekly newsmagazine was founded in 1923, "Fortune" was founded in 1930. These two magazines were printed on paper. "The March of Time", which followed, photographed its news of the world's events on celluloid.

The London Daily Herald comments on "The March of Time", "The most original step the cinema has taken for some years."

C. A. Lejeune, in the London Observer writes, "The whole value of a publication of this kind depends, as you will see, on the integrity of the men behind it. In the wrong hands, it might conceivably be the most dangerous organ of sedition that modern pulpitry has yet evolved. In the present instance the reputation of Time Magazine for truth and fearlessness must be the guarantee. Its policy is dictated, not from a film studio, but from an informed editorial office."

709 British houses throughout Great Britain present "The March of Time", and in Australia, Smith's Weekly calls it, "The greatest sensation in the moving pictures since the advent of 'talkies'. They are the 'Thinkies'. The 'Thinkies' have been made by the Editors of Time, the American magazine which has been the journalistic sensation of the English-speaking newspaper world. Subjects of world interest are dealt with in a manner which sends the audience away with something to ponder".

"The March of Time" is appearing in 6,614 of the world's theatres; it should not be excluded from Ontario. It should receive the same consideration as the Printed Press.

RAY

RAY LEWIS

PRESENTS

A RECENT letter from Mr. K. A. Nyman, Chairman of the Cinematograph Exhibitors Association of Great Britain and Ireland, informed me that a group of British exhibitors will visit Toronto, New York and Hollywood. This is pleasant news. The last visit of a group of exhibitors from the British Isles came as a result of an invitation from the Motion Picture Theatre Owners of America and Canada, many years ago.

On that occasion the late Mr. Gavazzi-King was a visitor, and memory brings back the brilliant address which he made at the meeting at Boston.

Major A. J. Gale, O.B.E., J.P., and at present a member of the Hyman Bros. group of theatres, was also a visitor at that time.

Mr. Nyman's letter to me was followed by one from Mr. A. Taylor, Secretary of the Association, who writes, "Dear Miss Lewis: We are having an American trip ,and I am enclosing herewith two itineraries of the trip. Although this trip is organized by my particular Branch of the Association, and has the blessing of the Executive Committee, it comprises exhibitors from all parts of the country. etc. ,etc."

There will be 40 ladies and gentlemen in the party, who may not, however, come to Toronto, but who may touch Canadian soil by crossing over the bridge at Niagara Falls.

The Digest hopes that our British Exhibitors may find time to spend a day in Toronto.

MUSIC owned by members of the Ascap will not be obtainable through the Canadian Performing Rights Society. Ascap is reported as preparing to withdraw from the Performing Society.

This action will affect all Canadian theatres, broadcasters, orchestras and all public commercial users of this music.

Ascap is stated to have said that the Canadian situation was "hopeless".

I have a letter from Mr. E. H. Goldstein, vice-president of Republic Pictures Corp., in which he writes, "Dear Miss Lewis, The issue of The Canadian Moving Picture Digest of July 4th has just come to our attention, and we beg to inform you that your statement on page four of this issue, 'Republic has refused to deliver its pictures to British Lion, and that as a result British Lion has been obliged to dismiss many of its employees' is entirely unfounded and incorrect. We have a long-term contract with British Lion Film Corporation, allowing for the distribution of our pictures in England, and our relations with British Lion have been entirely harmonious."

THANKS, Mr. Goldstein, for this information. The Digest regrets the publication of any information which is "entirely unfounded and incorrect", for it has always prided itself on the authenticity of any information which it has published.

To avoid rushing into print with news which may be merely rumours, we have on many occasions side-stepped "real-news", and a "good story".

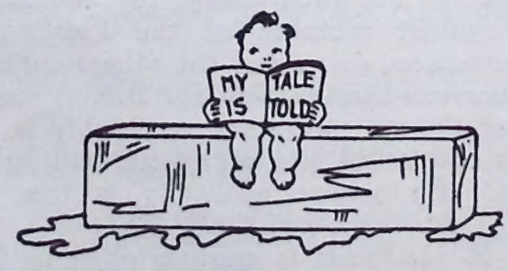
As far back as April 15th of this year, a report reached me from England, which read, "Herbert Yates, the man behind Republic has been in England inspecting British Lion, who distribute Republic product in this country. Mr. Yates is reported as very displeased because British Lion was using Republic stuff to sell British product. Mr. Yates proceeded to alter the situation. He returned to New York on the Manhattan, April 14th."

THE DIGEST, as you will observe, my readers,— you also, Mr. Goldstein, please observe — did not touch the story. On June 26th, about ten weeks later, the Hollywood Reporter published the following article, "Looks Like Fold For British Lion". This caption headed a story which read, "London: British Lion is in a tough spot due to the refusal of Republic Pictures to deliver the pictures that were originally supposed to be turned into the offices for release, and at the budgeted figure.

"Between 40 and 50 employees have been let out of the organization during the last few days.

"Sam Smith's return here from conferences with the Republic people in New York was followed by the above dismissals."

In the July 4th issue of The Digest, one week later, we published our story, because the story was now common property. Mr. Goldstein will appreciate the fact that we suppressed our news for twelve weeks, which in this scientific age of news around the world in minutes, might as well be a complete censorship for an eternity.



Major Companies Contemplating Supplying Theatre-less Towns with 16mm. Programs

British Film Digest

Special to The Digest, from our London Correspondent, Dennison Thornton.

TWO years ago a sturdily-built man with a monocle screwed tightly into his right eye left his native Germany and went to Hollywood. His name was Fritz Lang. For many years he had worked hard as a director in Berlin, helping the German industry to achieve the fame it once enjoyed. He directed pictures like "Siegfried", the celebrated "Metropolis", "The Spy" and "Journey to the Moon" in the days of silence. When talkies came he created a sensation by producing one of the strangest and most powerful dramas ever conceived in a motion picture studio. It was called "M" and it marked the screen debut of Peter Lorre. As a psychological study of a distorted mind, that of a murderer seized at times by uncontrollable fits of lust to kill, "M" was an unforgettable experience. Certainly not everybody's meat, but to anybody who appreciated great acting and great direction it was a gripping piece of work.

Lang followed "M" with "Doctor Mabuse", an exciting melodrama which led to his banishment from Germany by the Hitler government. The print of this subject which was shown in London had to be smuggled out of Germany in the face of great difficulty. Lang himself fled to Paris when a pack of howling Nazis began clamoring for his blood. He worked at a picture in Paris and then left for Hollywood where later he was signed by Irving Thalberg. I haven't yet seen "Fury", the first result of Lang's association with M-G-M, but the picture is now at the Empire Theatre, Leicester Square, where it is doing excellent business. It has been magnificently reviewed by all the critics. It is the first picture to be awarded the maximum four-star rating by the "Sunday Express" since February last.

"As a piece of film-making it is magnificent," says the "Express". "It hits you between the eyes, hammers home something that matters on mind and emotions. Makes you realize the fictional screen is the greatest place in the world for delivering a message".

Both Spencer Tracy and Sylvia Sidney are highly praised for their acting.

In short, "Fury" appears to be something that is definitely to be seen. As an admirer of Fritz Lang and of M-G-M production efficiency I shall certainly make a particular point of seeing this picture.

Audience Problem

ENGLISH managers have been protesting against the practice of theatregoers of sitting through a programme two or three times. The element which makes a habit of doing this has been increasing at the most alarming rate. There are no laws to protect a manager against the situation. If he runs his show on a "continuous" basis he has to make the best of his difficulty. Lately, things have been getting so bad that many exhibitors are meeting to discuss ways and means of solving the problem.

One exhibitor gave the following reasons why theatregoers refuse to vacate their seats after seeing a show: (1) They go to pet; (2) they want to sleep; (3) they are fugitives from the law; (4) they have nagging wives at home; (5) they have conceived a passion for a pretty usherette, and (6) having had to line-up before getting a seat they feel they ought to get their own back by making others wait their turn.

Garnett Coming Here

TAY GARNETT, specialist in sea films and the man who directed "China Seas" for M-G-M and "Destination Unknown" for Universal, is on his way here aboard his yacht, "Athene". Mr. Garnett is making a new sea picture, "Trade Winds", background shots for which he has been "shooting" on his yacht. Interiors will be done at Elstree. The director is accompanied by Helga Moray, his wife, and James B. Shakleton, cinematographer. The "Athene" is equipped with a film laboratory enabling Garnett to develop the negative he "shoots" on the high seas.

Engaging Story

HERBERT YARLETT, the man who croons in Henry Hall's BBC Band,, was born near Toronto. The exact town, village or hamlet we do not know. But we do know that Mr. Yarlett used to sing in the local church choir. There was a pretty girl who sang in the same choir. Her name was Aileen Sandford. Later, she became known in Toronto as a clever dress designer.

Mr. Yarlett left Canada to seek what he could find in London. He found the BBC, sang at an audition, was given an engagement.

Recently he took a day off, went down to Southampton to meet the liner Britannic. In his pocket was an engagement ring. On the liner was Miss Sandford who now wears the ring where it should be worn. Wedding bells are expected any day.

The Sayings of James Wong Howe

CHINESE cameraman James Wong Howe and director William K. Howard are Hollywood's inseparables when it comes to making pictures. Neither likes working without the other. Their director-photographer partnership has produced many excellent films — "Transatlantic", for example, that crackling melodrama of an ocean voyage with its superb opening scenes depicting the departure of a liner — scenes that for precision of individual and massed movement and exciting action have seldom been equalled.

When Howard recently signed a contract with Korda to direct "I Serve" at Denham it was not surprising to find a clause in the agreement stipulating that James Wong Howe should photograph it.

On his arrival here James Howe delivered himself of the following statements for the pressmen: "Dietrich always acts before a mirror; Garbo is as good as gold; you want to wrap up Sylvia Sidney in cotton wool, and Miriam Hopkins in a silk quilt; the best future bet in Hollywood is James Stewart; best bet in London is James Mason; the lines under Robert Donat's eyes are worth a million dollars; for three weeks people told me 'The Thin Man' was a great film. I said 'Don't be silly; I photographed it'. Finally I went to see it and it was great. But I don't know why!"

Australia Making Great Progress as Producing Country. 30 Features Planned for Coming Year

WARNER BROS

'ANTHONY ADVERSE'

By **Hervey Allen** starring **FREDRIC MARCH** with **OLIVIA DE HAVILLAND, Anita Louise, Donald Woods, Edmund Gwenn, Claude Rains, Louis Hayward, Gale Sondergaard, Steffi Duna, Billy Mauch, Akim Tamiroff, Ralph Morgan.**
Directed by Mervyn LeRoy

KAY FRANCIS

as **FLORENCE NIGHTINGALE** in

'THE WHITE ANGEL'°

With Ian Hunter, Donald Woods, Nigel Bruce, Donald Crisp, Henry O'Neill, Billy Mauch. Directed by William Dieterle

JOE E. BROWN

as **ALEXANDER BOTTS** in

'EARTHWORM TRACTORS'°

With June Travis, Guy Kibbee, Dick Foran, Carol Hughes, Gene Lockhart, Olin Howland. Directed by Raymond Enright

° A First National Picture

Reviews and Previews

Imperial Theatre - Manager Tom Daley.
"THE WHITE ANGEL"
Warner Bros. - First National
Running Time—90 Minutes

THE producers of "The Story of Louis Pasteur", have come through with another great historical biography, "The White Angel", the story of a brave woman with a great ideal, Florence Nightingale, founder of the Red Cross organization.

The story tells of the obstacles laid in the path of Florence Nightingale by the obstinant and ignorant army men, who resented her interference, and who feared that women nurses would make the soldiers "soft", and corrupt their discipline.

Florence is the daughter of the head of the welfare department in England. She is a restless girl, unwilling to settle down and marry and raise a family, for she feels that she has some real purpose in life, although she is not quite sure what the purpose is. When her father holds an inquiry into the condition of the hospitals in England, with the resulting disclosure of the drunkeness, uncleanliness and immorality of the nurses in the hospitals, Florence realizes that her purpose is to become a nurse. After spending some time at training school, in Germany, she returns to England, only to find that she cannot get a job as a nurse in England. When the Crimean War breaks out, Flo gets her chance, and takes a group of nurses out to the Crimea. The story then tells of her trials and tribulations there, her opposition by the Commanding Doctor, her nearly fatal illness from cholera, and numerous other historically true incidents. Finally, the war over, she returns to England, and her work is recognized by Queen Victoria.

The picture has been carefully produced, with an eye to realism, and care has been taken to keep the production on a dignified plane. The acting of Kay Francis as Flo Nightingale is superb. She portrays "The Lady with the Lamp" with sincerity and almost reverence, as if she felt that it was such a great honour to be given the part. Several scenes are outstanding, including the shots of Flo walking up and down all the corridors of the hospital, lamp in hand, while in the background we hear recited Longfellow's famous poem. Others in the cast worthy of particular mention include Donald Crisp, Henry O'Neill, Ian Hunter, Eily Malyon and Billy Mauch. Direction is by William Dieterle.

PERSONAL MUSINGS

TRYING to find a cool spot the other night, I wandered up to the Royal York Roof Garden. There, amid the cool breezes which floated in from Lake Ontario, I spent a most enjoyable evening in company with Miss Madeleine Pedler and Horace Lapp.

Miss Pedler, as you doubtless know, is the soloist with Horace Lapp when the latter presents his "Melodies from the Sky". She is about five foot one, young, dark hair stylishly coiffured, dark eyes ,an excellent singing voice, with a lovely smile, and a grand personality, which latter is a most important factor for work of this kind. Madeleine is a Hamilton girl, and previous to her engagement by Horace Lapp (I said "by", not "to"), did radio work at CFRB, Toronto.

A few weeks ago I mentioned what a successful opening Horace and his boys had at the Roof Garden, and now I would like to say that the opening was no drop in the bucket, but just a prelude to a most successful season. It is a long time since Toronto has had any band to which they have taken to, as they have to Horace. The dance numbers, the singing of Madeleine and Ted Andrews, the choral specialties, and the arrangements by Horace and Harry Gesner, have literally taken Toronto by storm, and their popularity is evidenced by the large crowds which fill the Roof Garden even on week days.

WHILE chatting with Horace, he brought to my attention the large proportion of the more popular songs which have their origin in motion pictures. A recent survey showed that nearly fifty per cent of the most popular songs in this country — and the U.S. — were introduced in a moving picture. Fred Astaire of RKO Radio has been responsible for a great number of these movie song hits, while Warner's and M-G-M's musicales have brought us another large crop. According to Horace, two of the most popular numbers at present are "Would You" and "She Shall Have Music", the former from M-G-M's "San Francisco", and the latter from Julius Hagen's Twickenham production of "She Shall Have Music".

And while I think of it, Horace tells me he has a new dog. What kind of a dog is it? Oh, just a Lapp dog. Ouch!

THE Motion Picture Industry seems to be the one important Industry where young men are predominant in executive positions. When one scans the list of the "Big Shots" of our Industry, you will find that the average age of these executives is around 40.

Irving Thalberg, Al Lichtman, Ned Depinet, Alexander Korda, Hal Horne, David O. Selznick, Michael Balcon, Jack Warner, and perhaps the youngest of this group, Darryl F. Zanuck, are just a few of the men who are included in the Who's Who of the Industry, and who are all young men.

"Youth must have its fling" is an old adage, but in the Motion Picture Industry, Youth has not stopped at its "fling", but is apparently taking hold at the helm, and is successfully guiding the Good Ship "Entertainment" through the perilous waters of public demand.

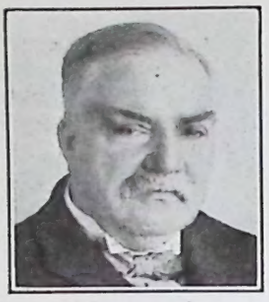
MANY are the praises heard around Toronto this week for the managements of the Hollywood and Casino theatres, which during the hot spell, nights and all day Sunday, kept their doors open, and their air-conditioning system working, for those who wished to come in and cool off. The stunt gave them some real good publicity.

The heat wave which Toronto has enjoyed (?) during the last week or so, has filled the theatre with patrons who are loud in their praises of the cool comfort of the Toronto houses. The Imperial, Uptown, Loew's and Shea's, also the new Eglinton, have all had big weeks, in contrast to the usual effect a heat wave has on showbusiness.

"Jay F."

G-B Negotiates Sale with Loew's Inc. and 20th Century-Fox

Conklin in Winnipeg



J. J. Conklin

GROWING sideburns in preparation for becoming the be-whiskered gentlemen of the '80's, the cast of "The Great Barrier", spent a day in Winnipeg en route to Revelstoke, B.C., to film the first Gaumont-British production in Canada. Alan Sullivan's novel of the construction of the C.P.R. is the basis of the story.

Richard Arlen, star of the film and more than 30 other men were in the party. They tumbled out of the long C.P.R. train, emerging on the cinder track, and launched inquiries about "this old engine you have . . . you know, like the one we have in our film." Station officials conducted them to the little green park where the Countess of Dufferin, C.P.R. No. 1 stands bedecked with flowers.

Arlen, who plays the lead in the film, was recognized by Red Caps especially, who crowded around to shake hands. He has been a British subject since 1917 when he joined the Royal Air Force in Toronto, coming from Minneapolis where he was born. Though not called for service, he still flies.

Milton Rosmer, the director of the picture, and W. M. Gladdish, special representative of the Gaumont-British Picture Corporation, of Shepherd's Bush, London, said the trip was history making. "It's the first time a complete production unit has travelled half way around the world. Tons of equipment have been sent on ahead, and a whole town, 'Holy City', built for the set. An army of people worked packing the stuff. We'll be two months filming the story in the Rockies, and with extras we shall have about 1,000 people there."

"The Great Barrier" is part of an Empire series, and will be a companion picture to Rhodes of Africa.

Charles L. Straw, manager of the Royal Theatre, Fort William, Ont., for the past four years, has been promoted by the Famous Players executive to be manager of the Capitol Theatre in Calgary, Alta. Mr. and Mrs. Straw will take a holiday in Chicago before going to their new home. The Fort William hockey club presented Mr. Straw with a fountain pen and stand as a token of esteem before his departure.

"Showboat", Universal's picturization of Edna Ferber's story, proved such a popular screen attraction at the Metropolitan Theatre in Winnipeg that the management held it for another week when it repeated its first week's success.

The Park Theatre, Osborne street, Winnipeg is being improved and an addition added, the cost to run to $25,000.

The former Little Theatre for many years the home of Winnipeg's amateur theatricals on north Main street, is being changed into a moving picture talking theatre by Morris Triller, at a cost of $15,000.

Lulu in Hollywood

Lulu S. Niemeyer

20TH CENTURY - FOX'S "HIGH TENSION". Directed by Allen Dawn with Brian Donlevy, Glenda Farrell, Norman Foster, Helen Wood, Robert McWade, Theodore Von Eltz, Romaine Callendar, Jasper Sawyer, Hattie McDaniel, Murray Alper. Glenda finds plenty of story material in her heman boy friend, a deep-sea diver (Brian) and he in turn just loves the lime light of the stories. Between them they keep things moving at a lively pace aided by the rest of the cast, with pianos n'everything moving about when Brian gets mad.

WARNER'S "TWO AGAINST THE WORLD", with Humphrey Boggart, Beverley Roberts, Paula Stone, Linda Perry, Carlyle Moore, Jr., Henry O'Neill, Helen McKellar, Claire Dodd, Hobart Cavanaugh, Harry Hayden, Robert Middlemas, Clay Clement, Douglas Wood, Virginia Brissac, Bobby Gordon, Frank Orth, Howard Hickman, Ferdinand Shumann Heinck. A timely picture concerning gossipy radio news. Robert and Harry as owner and assistant of a radio station let themselves in for plenty of boos as the pedlers of scandal, which Humphrey and Beverley, his assistant try to suppress.

20TH CENTURY - FOX'S "THE BORDER PATROLMAN". A Sol Lesser production. Directed by David Howard with George O'Brien, Polly Ann Young, William P. Carleton, Roy Mason, Mary Doran, Al Hill, Smiley Burnette, George MacQuarrie, Cyril Ring, John St. Polis. Gives you a glimpse of what happens to smugglers (Roy) who cross the border with their loot when a member of the Border Patrol (George) gets after them. Polly Ann is a stubborn spoiled brat, worrying Gramp (William) to death, so he hires George to tame the shrew. Just for that Polly runs out on them with Roy, they cross the border, and Georgie goes racing after them and in good old Western fashion brings home the gal and the jewels. The beautiful settings help a lot, for we have here the gorgeous Desert Spring Hotel as a background for plenty of action.

WARNER'S "THE CASE OF THE VELVET CLAWS", with Warren William, Claire Dodd, Winifred Shaw, Gordon Elliot, Joseph King, Addison Richards, Eddie Acuff, Olin Howland, Kenneth Harlan, Dick Purcell, Clara Blandick, Ruth Robinson, Paula Stone, Robert Middlemas, Stuart Holmes, Carol Hughes, Carlyle Moore, Jr., Eddie Shubert, Harry Semels, Alma Lloyd, Arthur Atwood. Directed by William Clemens. Warren as an able attorney, with sleuthing a part of his make-up — finds himself with a job of detecting on his hands an hour after his marriage to lovely Claire. Claire stays by the fire with friend, Warren dashing in and out, between clues. Clara has a job the gals will like, a judge with a real sense of humour. It's an idea, believe you me. The whole, a pleasant diversion.

Dr. A. H. Giannini Appointed President, United Artists

British Film Digest

Special to The Digest, from our London Correspondent, Dennison Thornton.

ALTHOUGH he has only produced two pictures here to-date, Max Schach enjoys a big reputation. To say that this reputation is largely due to the prolific writings of a clever publicity man is no discredit to Mr. Schach who has made it quite clear in his first two British films — "Abdul the Damned" and "The Marriage of Corbal" — that he means business and knows what he's doing. As managing director of Capitol Films, Trafalgar Films and Buckingham Films, he is planning important things. His biggest subject of the year will be a picturization of A. J. Cronin's best-seller, "The Stars Look Down"; after that "Pagliacci" with Richard Tauber; then an Ann Harding comedy; then "Mademoiselle Docteur" with the Continental Dita Parlo. He has just completed "Love in Exile" with Clive Brook and Helen Vinson, directed by Alfred ("House of Rothschild") Werker.

A year or two ago the name of Max Schach meant little to the industry; today it means a whote lot. A man who can enter a strange country, form three producing companies and plan the above line-up in just under twenty-four months is obviously a personality to be reckoned with.

An Austrian by birth, Mr. Schach started his film career in Germany about twelve years ago. There he produced prestige pictures like "The Street" which gained for the German industry a big reputation. Before that he worked as a journalist on a Viennese paper. The roar of the presses is still sweet music in his ears. He has been a dramatic and film critic; was one of the first men in Europe to treat the moving pictures seriously in his reviews.

His present headquarters are at the Denham studios, where he produces for United Artists and for C. M. Woolfe's General Film Distributors.

Because of his small stature, Mr. Schach is variously referred to as the "Tom-Thumb Producer" or the "Pocket Napoleon of Denham". He stands five-foot-four in his stocking feet, and has become the butt of innumerable stories.

Latest example, culled from "The Era":—

Writer called at the private suite of a film magnate of small stature but immense prestige.

He found the magnate pacing up and down under the bed!

Schach is the penalty of fame.

"Golgotha" Approved

"GOLGOTHA", the French film of the life of Christ was submitted to representatives of the church here, has been approved by the Archbishop of Canterbury and will shortly be shown in London. An English version of the picture is planned, with Cecil Lewis handling the subject. The original French version was directed by Julien Duvivier.

Marie Tempest for Screen

IN her seventieth year Miss Marie Tempest, "Queen" of the British theatre, is to make her film debut in "Moonlight Sonata", a Denham production starring Paderewski, world-famous musician. The picture will be actually based on the life-story of the great pianist, and will be directed by Lothar Mendes who made "Power", "Payment Deferred" and the still unshown "The Man Who Could Work Miracles".

For years British and American producers have been trying their utmost to persuade Marie Tempest to sign a screen contract, but the great actress preferred to devote her brilliant talents to the theatre. "I could never attempt what so many of our actors and actresses are trying to do—to serve two masters," she once said. "A player will spend the whole day, from early morning, working in a picture studio. At night that same player will have to make a last minute dash from some remote suburb to the West End in order to fulfill a stage engagement. How can actors and actresses give of their best to stage or screen under such conditions?"

Mr. Maxwell and the Quota

DIFFERENCE of opinion over the "Quota" question, now being investigated by a government body presided over by Lord Moyne, has led to the resignation of Mr. John Maxwell from the Film Producers' Group of the Federation of British Industries. Mr. Maxwell, who is head of the second biggest theatre circuit in this country, resorted to this action as a protest against the recommendation by the Producers' Group, of which he is a member, that during the next six years the "quota" for British pictures for renters and exhibitors shall be increased from the present 20 per cent. to 33½ per cent.

Mr. Maxwell is strongly opposed to the idea of exhibitors being compelled to show cheap British films produced by American firms in fulfilment of legal requirements. His view is that the whole "quota" question should be fixed on a basis of QUALITY and not quantity. American companies, he feels should be encouraged to make about four quality pictures a year, each one capable of earning a £200,000 revenue from British box-offices. The present system of producing ten or twelve "cheapies" a year was poisonous to the industry, and was hurting the exhibitor.

Other members of the Producers Group, however, do not see eye to eye with Mr. Maxwell's arguments. What they want to know is who is going to JUDGE the QUALITY of these pictures!

The investigation continues.

VIENNA — Walter Reisch, Viennese producer-director-author who made "Episode" and "Silhouettes" starring Paula Wesseley, is going to Hollywood to confer with M-G-M regarding English versions of these two subjects.

Phil Reisman Joins Ralph Hanbury, RKO Radio London Convention, July 30th

B. C. Lewis Dies of Injuries

THE DIGEST regrets to report the death of Basil C. Lewis, aged 35, Sales Manager, Dominion Sound Equipments Limited, who passed away in the Royal Victoria Hospital July 20th as the result of serious injuries sustained in an automobile accident near his home at Snowdon on Friday last.

Educated at Bishop's College School, Lennoxville, Quebec, Mr. Lewis entered the Industrial Life of Canada at an early age, becoming associated with a number of well-known firms, including Canadian Ingersoll-Rand, Fairbanks-Morse, Marconi and the Northern Electric Company, Limited, which he joined in 1924, and where after a rapid succession of promotions became Sales Manager of the Research Products Department. When Dominion Sound Equipments Limited was formed late last year he left the Northern to become Sales Manager of the latter organization. He is well known in the Moving Picture and Radio Broadcasting fields of the Dominion.

He is survived by his wife, nee Marjorie Short of Hampstead, his infant daughter, Joy Carole, aged 5 months; two brothers, A. S. Lewis of Montreal, and Horace V. P. Lewis of Toronto; a sister, Mrs. S. Greenlees of Montreal, and his father, the Rev. C. T. Lewis, formerly Rector of Bury Parish Church, near Sherbrooke, Quebec, who assisted the Rev. Harold S. Laws at the funeral. Interment was at Bury, Quebec, July 21st. Many prominent people were present at the funeral services including Mr. P. F. Sise, Northern Electric, President; the Vice-President, Mr. J. D. Hathaway, Mr. R. C. Ronalds, President, Ronalds Agency; Mr. O. R. Harvey, General Manager, Dominion Sound Equipment Limited.

Peter Griffin Passes

PETER GRIFFIN, son of the late John Griffin, of Griffin Theatres fame and history, passed away at St. Michael's Hospital, Sunday, July 19th, at 11.15 p.m. Toronto, in his 53rd year.

The late Peter Griffin had been an invalid for several years, but this did not prevent him from carrying on the daily routine of work in which he was interested. His death was similar in many details to the manner of his living, for he revealed that with Death approaching he was prepared and ready for the Greatest Adventure. He is survived by his widow, Margaret Griffin; his mother, Mrs. John Griffin; one daughter, Olive; two sons, Benny and Peter; and his sister, Mrs. O. McMaster.

Among those who attended the funeral services, there were many old friends of the veteran showman, the late John Griffin, and old friends of the late Peter Griffin also, among whom The Digest observed as pall bearers, Harold Pfaff, Walter Kennedy, Bill Reeves, Charley Stephens and Bill Stewart. Other film and theatrical representatives were Mike Wilkes, Will Brady, Bob Stormant, Jack Downey and Ray Lewis.

Meet the Exhibitor

by Phil Stone

MORE reams of paper have been used to exploit the fineness and talents of Charles L. Querrie . . . than this rejection-slip-gatherer could use in a year or more of constant writing . . . but like a woman at a bridge game we have got to put in our penny-a-point-worth of opinion . . . Mr. Querrie's career is long and interesting . . . so we can give you the highlights only . . . he was born in Markham, Ont. . . . appropiately we paraphrase — a small town — big man . . . as a younster Mr. Querrie was a star lacrosse player . . . and also managed the Tecumsehs, winning several championships . . . in 1912 he became manager of the Mutual Arena . . . and alo Sports Editor of the Daily News . . . in 1919 he became one of the owners of the St. Pats hockey team . . . under his management the team won the world championship in 1922 . . . Mr. Querrie began his moving-picture career as manager of the Palace in 1921 and he has been there since . . . his personal popularity is immense . . . he has been president of the Danforth Business Men's Association on two occassions . . . he is known by readers of local newspapers for his fine sport chronicles, which he still does occasionally . . . he is a member of various organizations and lodges . . . but the outstanding part of it all is his modesty and humbleness.

OVER at the Century Theatre we found Leo Bloom managing . . . Leo is the son of Mrs. Sarah Bloom . . . he began his theatrical career with his mother back in 1913 . . . he worked in the Academy and his duties were numerous and for the main, unpleasant . . . his most vivid recollection was carrying two rolls of film from the exchange by street car . . . "My arms were so tired," Mr. Bloom told us wistfully, "that when the street car pulled up at our corner I simply threw the film on the side-walk to save my carrying it that distance" . . . but after thirteen years at the Academy . . . during which time he became its manager . . . Leo branched out . . . he joined the managerial staff of the B & F circuit . . . for two weeks he managed the Mavety . . . for six months he was in charge of the Classic . . . and then he was transferred to the Eastwood where he remained for five and a half years . . . then the Danforth which was rejuvenated and re-named the Century . . . Mr. Bloom was born in New York city and came here in 1903 . . . he is short, yet solid of build . . . bespectacled, he is passionately proud of his theatre . . . and not without reason . . . for it is the finest of the many B & F Theatres . . . born in the theatre business, we feel sure Mr. Bloom will remain in it . . . to Bloom and Bloom!

ANTOINETTE CELLER, British movie star, who will play the feminine lead in "The Great Barrier", now being screened in the Canadian Rockies, passed through Winnipeg recently on her way to Revelstoke, B.C. "I haven't an idea about my role," the 23-year-old brunette said, "except that I'm playing opposite Richard Arlen, and I think I have to bandage his hand when he gets hurt building the railway," she laughed.

Warner-F-N to Release Seven Features in August